

# Compositions

## pour Piano

(par)

# GÉNARI KARGANOFF

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ALFRED LENGNICK  
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à M<sup>me</sup> Nina Gambaroff.

## SCHERZO.

Génari Karganoff Op. 3. N° 1.

Allegro agitato.

PIANO.

*ff con brio* *f* *ff* *ff*

*leggiere* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf*

*mf* *f* *p* *f* *f* *diminu* *sf* *en* *mf* *do*

*sf poco* *a* *sf poco* *pp* *ff*

*briso* *Leggiero.*

*ff sf f sf p*

*f p poco a poco cresc. fpoco rit.*

*pp f p poco marcato cresc.*

*f mf ten.*

*Tempo I.*

*ten. dim. ten. pp ten. sf*

*brioso*

The first system consists of two staves. The upper staff begins with a piano (p) dynamic and a fermata, followed by a forte (f) section. The lower staff starts with a piano (p) dynamic and a fermata, then moves to a fortissimo (ff) section. The system concludes with a fortissimo (ff) section marked *brioso*.

TRIO.  
Moderato con molto espressione.

The Trio section is marked *Moderato con molto espressione*. It consists of three systems of piano and bass staves. The first system begins with a piano (p) dynamic and a piano (p) section, followed by a mezzo-forte (mf) section. The second system continues with a mezzo-forte (mf) section, marked *mf cresc*, and a forte (f) section. The third system begins with a mezzo-forte (mf) section, marked *mf espress.*, and a forte (f) section. The section concludes with a piano (p) section, marked *p espress.*.

Con moto.

First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system contains five measures. Dynamics: *mf appassionato* (first measure), *f* (third measure), *p* (fifth measure). There are crescendo and decrescendo hairpins.

Second system of musical notation. Treble and bass staves. The system contains five measures. Dynamics: *p* (second measure), *f espress.* (fourth measure). There are crescendo and decrescendo hairpins. A *ped.* (pedal) marking is present under the fourth measure.

Third system of musical notation. Treble and bass staves. The system contains five measures. Dynamics: *f* (first measure), *mf* (third measure), *cresc.* (fifth measure). There are crescendo and decrescendo hairpins. A *ped.* (pedal) marking is present under the first measure.

Fourth system of musical notation. Treble and bass staves. The system contains five measures. Dynamics: *ff* (second measure), *rit.* (fourth measure), *a tempo* (fifth measure), *espress. pp* (fifth measure). There are crescendo and decrescendo hairpins. A *5* (finger number) is marked in the treble staff of the third measure. A *p.* (pedal) marking is present under the fifth measure.

Fifth system of musical notation. Treble and bass staves. The system contains five measures. Dynamics: *p* (second measure), *mp cresc.* (fourth measure). There are crescendo and decrescendo hairpins. A *p.* (pedal) marking is present under the second measure.

First system of musical notation. Treble and bass staves. Dynamics: *mf*, *mf espress.*, *p*, *f*.

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *cresc.*, *f*.

Third system of musical notation. Treble and bass staves. Dynamics: *f più*, *cresc.*, *ff*, *ff pesante*, *f sempre*, *fff*. Tempo marking: **Tempo I.** Performance instruction: *appassionato*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *ff*. Performance instruction: *con brio*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *ff*.

*leggiere*

*p* *sf* *f* *sf* *p* *sf* *p*

*sf* *f* *f* *f* *f* *sf*

*mf* *sf* *mp* *sf* *p* *sf pp* *ff*

*ff* *f* *f*

*Lento.* *sf* *pp espress.* *rit.* *Presto.* *fff* *ff* *ff*

*pp*

À Mademoiselle Olga Davidoff.

## NOCTURNE.

Génari Karganoff Op.3. N°2.

PIANO.

*Andante non tanto.* *mf Cantabile*

*legato pp*

*pp*

*p* *mf* *p* *pp* *mf*

*f* *pp* *f poco agitato* *cresc.*

*mp* *pp* *f* *mf poco* *tr*

498.1902



First system of musical notation. Treble and bass staves. Treble staff includes trills and slurs. Bass staff includes slurs. Dynamics: *poco*, *cresc*, *f appassionato*, *f*, *ff*. Pedal markings: *Ped.*

Second system of musical notation. Treble and bass staves. Treble staff includes triplets and slurs. Bass staff includes slurs. Dynamics: *f*, *poco*, *stringendo*, *crescendo*. Pedal marking: *Ped.*

Third system of musical notation. Treble and bass staves. Treble staff includes slurs and triplets. Bass staff includes slurs. Dynamics: *ff*, *dim. e rit.*, *p ritenuto*, *p*. Tempo marking: *Tempo I.*

Fourth system of musical notation. Treble and bass staves. Treble staff includes slurs, triplets, and a quintuplet. Bass staff includes slurs. Dynamics: *mf*, *f*, *p*, *pp*.

Fifth system of musical notation. Treble and bass staves. Treble staff includes slurs and tenuto marks. Bass staff includes slurs. Dynamics: *p*, *p diminuendo*, *p*, *pp*, *pp*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*. A decorative asterisk is at the end.

## Poco più Lento.

espressivo  
marc. la melodi.

*f*

Red. \*

## Tempo I.

*mf* cantabile

*pp*

poco rit.

*f* ten.

*mf*

Red. Red.

poco rit.

*pp*

Red. Red. Red.

a tempo

*pp*

espress.

*f*

Red. Red. Red.

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and ornaments. Dynamics are indicated by letters like *f*, *mp*, *mf*, *p*, *pp*, and *ppp*. Tempo markings include *Tempo I.*, *Lento*, and *Adagio*. Other markings include *espress.*, *poco rit.*, *dolce*, *dolciss.*, *dim. e molto rit.*, and *ten*. The notation is complex, with many beamed notes and slurs, suggesting a technically demanding piece. The page is numbered 498 at the bottom.

à ma soeur Hélène Karganoff.

**MAZURKA.***Allegretto grazioso.*

Génari Karganoff Op.3. N°3.

PIANO.

*pp* *Legato il basso* *pp*

*mf legato* *mf* *p* *pp*

*con fuoco* *p* *pp* *f* *f* *f*

*mf* *p* *pp*

*a Tempo* *dolce* *rit.* *pp*

TRIO. L'istesso tempo.

First system of the musical score. It features a treble and bass staff in B-flat major. The treble staff begins with a *mf* dynamic and includes triplet markings. A *cresc.* (crescendo) marking is placed over a series of ascending notes. The system concludes with a *poco rit.* (poco ritardando) marking and a *mf* dynamic.

Second system of the musical score. It begins with a *tr* (trill) marking. A rapid ascending scale is marked *sf* (sforzando) and *Velocissimo*. This is followed by a dynamic range from *p* (piano) to *f* (forte) and then *dim.* (diminuendo). The system ends with a *Tempo I.* marking and a *pp* (pianissimo) dynamic.

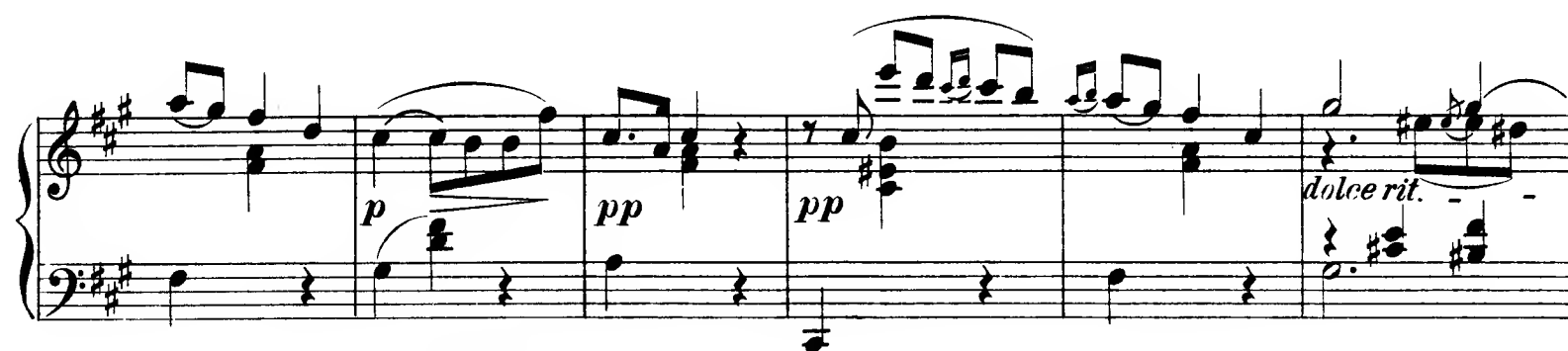
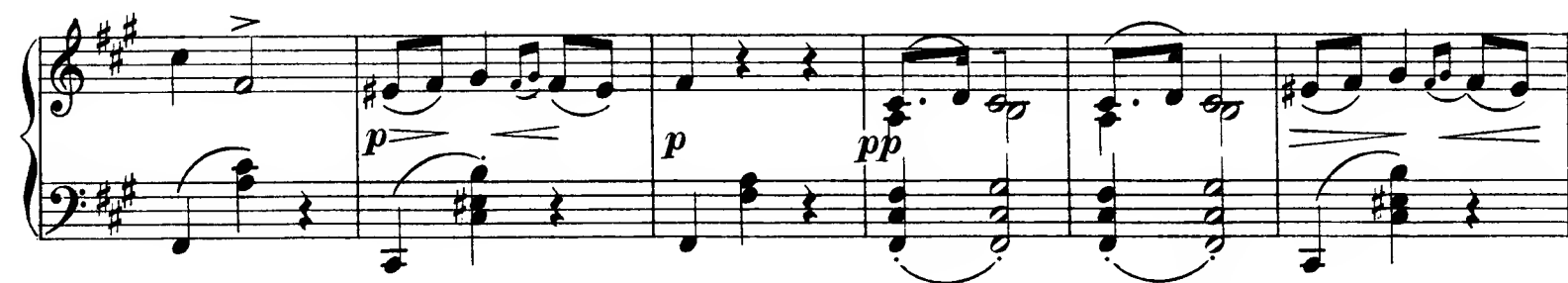
Third system of the musical score. It continues the piece with a *pp* (pianissimo) dynamic in the treble staff. The bass staff provides harmonic support with sustained chords.

Fourth system of the musical score. The treble staff features a melodic line with dynamics *p*, *mf*, *p*, and *pp*. The bass staff has a *dim. e rit.* (diminuendo e ritardando) marking.

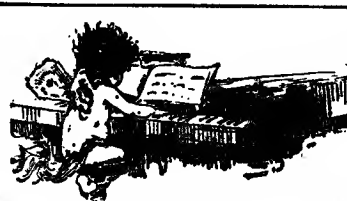
Tempo I.

Fifth system of the musical score, marked *Tempo I.* It begins with a *ppp* (pianississimo) dynamic in the treble staff, followed by a *mf* (mezzo-forte) dynamic. The bass staff continues with sustained chords.

Sixth system of the musical score. The treble staff features a melodic line with a *pp* (pianissimo) dynamic. The bass staff provides harmonic support with sustained chords.

*con fuoco**a Tempo*

# Compositionen zu zwei für Pianoforte Händen



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No. 1. Barcarolle . . . . .	1,20
No. 2. A la russe . . . . .	1,80
No. 3. Elégie . . . . .	1,20
No. 4. Mazurka . . . . .	1,50
No. 5. Valse . . . . .	1,50
No. 6. Etudo . . . . .	1,50
<b>Karl Nawratil.</b>	
Op. 7. Variationen über ein eigenes Thema . . . . .	1,75
Op. 8. 3 Stücke. 1. Scherzo. 2. Impromptu (Kanon). 3. Gavotte . . . . .	2,—
Op. 12. 4 Charakterstücke.	
No. 1. Präludium . . . . .	1,50
No. 2. Sarabande . . . . .	—,80
No. 3. Gigue . . . . .	1,—
No. 4. Passacaglia . . . . .	1,—
Op. 14. 3 Balladen.	
No. 1. <i>A moll</i> . . . . .	1,—
No. 2. <i>D dur</i> . . . . .	1,—
No. 3. <i>Es dur</i> . . . . .	1,—
Op. 15. Variationen über ein eigenes Thema . . . . .	3,—

<b>Horace Wadham Nicholl.</b>	№
Op. 22. 3 Stücke. Complet . . . . .	1,50
Einzeln:	
No. 1. Melodie . . . . .	—,60
No. 2. Nocturne . . . . .	—,60
No. 3. Ballabile . . . . .	—,60
<b>Domenico Scarlatti.</b>	
Sonate in <i>A dur</i> (Repertoire Leschetizky-Essipoff, No. 2). 24 Stücke für Pianoforte, revidirt, mit Fingersatz versehen und in Form von Suiten geordnet von Alessandro Longo. Complet . . . . .	3,—
In 8 Suiten:	
Suite I (1—3) . . . . .	1,—
Suite II (4—6) . . . . .	1,50
Suite III (7—9) . . . . .	1,50
Suite IV (10—12) . . . . .	1,50
Suite V (13—15) . . . . .	1,50
Suite VI (16—18) . . . . .	1,—
Suite VII (19—21) . . . . .	1,50
Suite VIII (22—24) . . . . .	1,50
<b>Leander Schlegel.</b>	
Op. 10. 3 Clavierstücke. Complet . . . . .	2,50
Einzeln:	
No. 1. Nachruf . . . . .	1,20
No. 2. Gretchen vorder Mater dolorosa . . . . .	—,80
No. 3. Phantasie-Walzer . . . . .	1,20
Op. 11. Zweite Ballade für Pianoforte . . . . .	2,50
<b>Bernhard Scholz.</b>	
Op. 50. Ländler . . . . .	1,50
Op. 52. Skizzen.	
Heft I. Complet . . . . .	2,50
Einzeln:	
No. 1. Frühlingsglocken . . . . .	—,80
No. 2. Entschluss . . . . .	1,—
No. 3. Barcarole . . . . .	—,50
No. 4. Die Schmiede . . . . .	—,80
Heft II. Complet . . . . .	2,50
Einzeln:	
No. 5. Scherzo . . . . .	—,80
No. 6. Margareth . . . . .	—,80
No. 7. Elegie . . . . .	—,80
No. 8. Nachklang . . . . .	—,50
<b>Alfred Toft.</b>	
Op. 25. 3 Phantasiestücke für Pianoforte . . . . .	1,80
No. 1. Imperioso.	
No. 2. Andantino.	
No. 3. Allegretto.	
Op. 27. Kinderstücke für Pianoforte . . . . .	1,50
No. 1. Der kleine Reitersmann.	
No. 2. Grossmutter erzählt.	
No. 3. Molly soll tanzen.	
No. 4. Molly todt!	
No. 5. Molly's Begräbniss.	
No. 6. Trost.	
No. 7. Wieder vergnügt.	
<b>Felix Woyrsch.</b>	
Op. 17. Thema mit Variationen. ( <i>G dur</i> ) . . . . .	1,80
Op. 48. Metamorphosen.	
Heft I. No. 1. ( <i>Es dur—Esmoll</i> ) . . . . .	2,50
No. 2. ( <i>G moll—alla Tarantella</i> ) . . . . .	2,50
Heft II. No. 3. ( <i>F moll—F dur</i> ) . . . . .	2,—
No. 4. ( <i>As dur—F moll</i> ) . . . . .	2,—
<b>Paul Zilcher.</b>	
Op. 23. Spinnlied . . . . .	1,20
Op. 25. Miniaturen. 6 Clavierstücke. Complet . . . . .	2,—
Einzeln:	
No. 1. Serenade . . . . .	—,60
No. 2. Scherzetto . . . . .	—,60
No. 3. Melodie . . . . .	—,60
No. 4. Intermezzo . . . . .	—,60
No. 5. Barcarole . . . . .	—,60
No. 6. Humoreske . . . . .	—,60